

BEST SOUNDS
SOONER

CAMERA SCRIPT
BBC-1

PROJECT NO.
23/174/3347

SCRIPT
HIBERNATE

TX1965

"D R W H O"

SERIAL M

Episode Four: "Inferno"

by

DENNIS SPOONER

Producer	VERITY LAMBERT
Director	CHRISTOPHER BARRY
Designer	RAYMOND P. CUSICK
Script Editor	DENNIS SPOONER
P.A.	DAVID MALONEY
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Assistant	THELMA HELSBY
Floor Assistant	TREVOR BECKETT
Makeup Supervisor	SONIA MARKHAM
Costume Supervisor	DAPHNE DARE
TM(1)	HOWARD KING
TM(2)	MARK LEWIS
Sound Supervisor	RICHARD CHUBB
Grams Operator	TONY BOWERS
Vision Mixer	CLIVE DOIG
Crew	FOURTEEN

CAMERA REHEARSALS:

Friday, 15th January 1965

RIVERSIDE ONE

Camera rehearsal	10.30 am - 1.00 pm
(with TK-23 all day)	
(TK-44 from 4.00 pm)	
Lunch	1.00 pm - 2.00 pm
Camera rehearsal	2.00 pm - 7.00 pm
(Tea approx. 3.45pm)	
Supper	7.00 pm - 8.00 pm
Line up	8.00 pm - 8.30 pm

RECORDING:

VT recording ... (VT/4T/25749). 8.30 pm - 9.45 pm
(VT 12 and 9)

TRANSMISSION: Saturday, 6th February 1965

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CAST LIST:

Dr Who	WILLIAM HARTNELL
Ian Chesterton	WILLIAM RUSSELL
Barbara Wright	JACQUELINE HILL
Vivki	MAUREEN O'BRIEN
Sevcheria.....	DEREK SYDNEY
Delos	PETER DIAMOND
Tavius	MICHAEL PEAKE
Nero	DEREK FRANCIS
Popaea	KAY PATRICK
Guard	FRED HAGGERTY
Guard	GERRY WAIN

Extras:

Guards ERIC BIRD, ROSS THOMAS,
JOHN POLLOCK, ALLAN SELWYN,
BILL BURRIDGE

Rabble JOHN DAY, FRANK SUSSMAN,
PAUL DUVAL, TONY POOLE,
YASHA ADAMS, MICKIE BAKER,
DEREK MARTIN, ALAN WAKELING,
MICHAEL BUCK, DAVID BREWSTER.

BILL RICHARDS, PHILIP MOORE,
ALFRED MORGAN, LEN SAUNDERS,
ALAN JONES.

TECHNICAL REQUIREMENTS:

Camera 1) Heron - 50°
Camera 2) Pedestal - Turret
Camera 3) Pedestal - Turret
Camera 4) Pedestal - Zoom
Camera 5) Pedestal - Zoom

Four floor monitors

Frams

Studio Foldback

Cut keys

Roller Caption Machine

Two caption stands

TK-23 and TK-44

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"DR WHO" Ep.4(M)

RUNNING ORDER

23/1/4/3347

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
PLEASE NOTE THAT THE LAST PART OF THE PROGRAMME I.E. FROM PAGE 50 (SCENE 29) TO THE END WILL BE RECORDED FIRST.					
1 T/C 1 OPENING TITLES & TRAILER					
2	1. INT. FIGHTING AREA	Delos Ian Nero Barbara Sevcheria <u>Extras:</u> Guards	Night	4A-1A-A1-5A	1-16
7	2. INT. COURT	Poppaea Tavius	Day	2A-B1-3A	17-19
9	3. INT. CORRIDOR	Barbara Tavius	Day	4B-C1-1B-5B	20-22
10	4. INT. COURT	Barbara Tavius	Day	2A-B1-3A	23-27
12	5. EXT. COURT	Sevcheria <u>Extras:</u> Guards	Day	1C-C2	28
12	6. INT. COURT	Barbara Tavius	Day	2A-B1-3A	29
RECORDING RUN-ON					
13	7. EXT. NERO'S COURT	Ian Delos <u>Extras:</u> Passers-by	Day	C2-4C	30
14	8. INT. COURT	Dr Who Vicki Tavius Nero	Day	2A-B1-3A-1D/E	31-48
20	T/C 2 DR WHO'S HANDS AND GLASSES	Dur: 19"			
21	9. INT. COURT	Dr Who Nero	Day	B1-3A	49
22	T/C 3 PLANS IN FLAMES	Dur: 36"			

"Dr Who" Ep.4(M)

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
22	9A. INT.COURT	Vicki Dr Who Nero Extras: Guards	Day	2A-B1-3A-1E	50-55
25	10. INT.CORRIDOR	Nero Poppaea	Day	4B-A2-C1	56
NO SCENE 11)					
BREAK IN RECORDING NO.1 (S.t throne)					
27	12. EXT. COURT	Sevcheria Extras: Guards	Even- ing	1F-Fishpole	57
28	13. INT.CORNER OF COURT	Barbara	Even- ing	5C	58
28	14. INT.NERO'S COURT	Nero Tavius Extras: 2 Guards	Even- ing	2A-B1-3A	59
29	15. EXT. NERO'S COURT	Ian Delos Sevcheria Extras: Guards Rabble	Even- ing	5D-C3-1G-4D	60- 62
31	16. INT. NERO'S COURT	Tavius Nero Ian Delos Extras: Rabble	Even- ing	2A-B1-3B- 4E-1E	63- 72
33	17. EXT. NERO'S COURT	Sevcheria Extras: Guards	Even- ing	C3-5E	73
RECORDING RUN-ON (Strike window)					
33	18. INT. CORRIDOR	Ian Tavius	Even- ing	4B-C1	74
34	19. INT. CORNER OF COURT	Barbara Ian Tavius	Even- ing	C1-5F	75

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
35	20. EXT. NERO'S COURT	Sevcheria Dr Who Vicki <u>Extras:</u> Guards	Evening	5D-C3-1G-A3	76- 78
36	21. INT. NERO'S COURT	Nero Ian Delos Barbara <u>Extras:</u> Rabble	Evening	2B-B1-3B	79- 81
36	22. EXT. NERO'S COURT	Ian Delos Barbara Sevcheria <u>Extras:</u> Rabble	Evening	4B-A3 (swung L)- 1H	82- 84
37	23. INT. WAITING HALL	Tavius	Evening	2A-B1	85
38	24. EXT. BUSHES COUNTRY RD.	Dr Who Vicki	Night	C3-5E	86
39	T/C 4 L.S. BURNING ROME		Night	(9")	
39	25. EXT. BUSHES COUNTRY RD.	Dr Who Vicki Ian Barbara Delos	Night	5E-C2-1J	87- 92
45	T/C 5 C.S ROME BURNING		(6")		
45	26. INT. NERO'S WAITING HALL (9")	Nero	Night	3A INLAY SHOT	93
46	T/C 6 BURNING BUILDING (MACHINE B) (9") For use with Inlay				
46	T/C 7 BURNING BEAM -.DEBRIS		(16")		
46	27. EXT. ROMAN HOUSE COURTYARD	Ian Barbara	Early Morning	4F (pushing 3) 3C-B2-2C	94- 105
50	28. EXT. COURTYARD ROMAN HOUSE	Dr Who	Day	C2-1J	106

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
**	PLEASE NOTE THAT THE FOLLOWING SCENES (PRINTED ON BLUE IN THE CAMERA SCRIPT) WILL BE RECORDED FIRST : - OUT OF SEQUENCE.				
50	29. EXT. COURTYARD ROMAN HOUSE	Dr Who Vicki Ian Barbara	Day	3D-4F-1K -B2-2C	107- 114
54	T/C 8 EXT. TARDIS		Day		
55	30. INT. TARDIS	Dr Who Ian Barbara Vicki	Day	4G-A4-1L- 2D-3E	115- 122
58	<u>CLOSING TITLES:</u>			5E	123
	Roller Starts: Dr Who ... William Hartnell Ends: Associate Producer ... Mervyn Pinfield				
	Slide 3) Producer - Verity Lambert				
	Slide 4) Directed by CHRISTOPHER BARRY BBC-tv				

LONG BREAK - STRIKE TARDIS - SET OPENING

"DOCTOR WHO"

(Serial 'M')

by

Dennis Spooner

Episode Four: "Inferno"

N.B. THE LAST PART OF THE PROGRAMME i.e.
FROM PAGE 50 (SCENE 29) TO THE END
OF THE PROGRAMME WILL BE RECORDED FIRST.
THERE WILL THEN BE A LONG BREAK TO
STRIKE THE TARDIS AND SET THE OPENING.

FADE IN TELECINE (1) TK-23

Opening Titles

S.O.F.

FADE OUT TITLES

FADE IN TRAILER

Fighting Area. Night.

Delos comes back into
the attack and after a
bout of fighting Ian
slips and Delos moves
forward, his sword at
Ian's throat.

SUPERIMPOSE SLIDE 1)

'INFERNO'

FADE OUT

SUPERIMPOSE SLIDE 2)

Written by
Dennis Spooner

FADE OUT

(1 next)

Delos looks to Nero for a command. Nero, holding his thumb down says, very deliberately:

NERO: Cut his head off!

Delos raises the sword in preparation to strike, and, as he raises his sword we see Barbara registering horror.

Fight Music
4M-1A

CAMS: 4A-1A-5A /BOOM A1/

1. 1 A 33

HIGH SHOT past
DELOS onto IAN

1. INT. FIGHTING AREA. NIGHT.

2. 5 A n/a

CU DELOS.

WIDEN SHOT as
DELOS Xs to
NERO.

(WE HOLD ON DELOS AS HE
LOOKS DOWN AT IAN - THEN,
UNABLE TO KILL HIS FRIEND,/

Sting
1M-5

HE RISES AND WITH A ROAR
OF ANGER, RUSHES TOWARDS
NERO.)

NERO GIVES A ROAR OF RAGE
AND JUMPS TO HIS FEET -
HE PUSHES DELOS TO ONE
SIDE, WHO HAS CHARGED IN
BLIND HATRED, AND NERO
SHOUTS TO SEVCHERIA AND
THE TWO GUARDS)

3. 4 A n/a

M.S. IAN

WIDEN to L.S.

NERO: Guards! Guards!

(5 next)

(THE GUARD AND
SEVCHERIA RUSH
FORWARD PREPARING
TO STRIKE DELOS
FROM BEHIND)

IAN: Delos! Look out!

(DELOS TURNS ON
IAN'S SHOUT AND
MEETS THE GUARDS,

DELOS IS BATTLING
WITH THEM AS IAN
AVOIDS THE OTHER
GUARD'S LUNGE OF
SWORD, AND GOES
TO THE ASSISTANCE
OF DELOS.)

4. 5 A m/a

M.2-s DELOS/
SEVCHERIA.
PAN DELOS onto
rostrum.

IAN AND DELOS
FIGHT SEVCHERIA
AND THE TWO GUARDS.
WE FEATURE THIS
BATTLE, CUTTING
AWAY TO NERO,
CLINGING TIGHTLY
TO BARBARA'S ~~ARM~~/
AND OBVIOUSLY
VIEWING THE FIGHT
WITH A FIENDISH
GLEE)/

5. 4 A m/a

CU SWORD
PAN UP as IAN
grabs it to
L.S. FIGHTING
fgd. and bgd.

NERO: This is better my dear -
now they're really fighting for
their lives! (cont...)

6. 1 A 9

C.2-s
BARBARA/NERO

(THERE IS ANOTHER
BURST OF FIGHTING,
NERO ANXIOUS FOR
IAN'S AND DELOS'S
BLOOD.

DURING THIS ONE
OF THE GUARDS IS
STABBED BY DELOS.
HE ROLLS AND FALLS
AT NERO'S FEET, A
KNIFE STICKING FROM
HIS CHEST AND VERY,
VERY DEAD.)

7. 5 A m/a

M.2-s
DELOS and GUARD

PAN DOWN as
GUARD falls

NERO, VERY IRATE,
SHOUTS AT HIM)

8. 1 A 24

M/S BARBARA and
NERO and GUARD

PAN GUARD to
floor as NERO
kicks him.

ME

(Sh.8 on 1)

- 4 -

NERO: (cont) Get up and fight - you coward - your Caesar commands you!

9. 4 A m/a

IAN fgd./

DELOS bgd.

(THE MAN NATURALLY
DOES NOT MOVE AND
NERO KICKS AT HIM
WITH A VENGEANCE.)

IAN AND DELOS NOW
HAVE ONLY SEVCHERIA
AND THE REMAINING
GUARD TO ACCOUNT
FOR, BUT, AS THEY
ARE NOW BOTH NEAR
THE DOOR DELOS IS
THINKING OF ESCAPE)

10. 5 A m/a

L.S. IAN/DELOS
fgd.

BARBARA/NERO
bgd.

DELOS: Ian, we can get out this
way!

IAN: (SHOUTING) Barbara -
Barbara, come on.

(NERO HAS RELEASED
BARBARA TO KICK
AT THE GUARD BUT
BARBARA IS AT THE
OTHER SIDE OF THE
ROOM.

SHE MAKES A MOVE
TOWARDS IAN BUT
NERO, HEARING THE
CALL AS WELL,
CUTS BARBARA OFF
AND GRABS HER HAIR
AND/OR ARM)

BARBARA: I can't, Ian - I can't!

(NERO, TYRANICAL
WITH HIS FURY,
SHOUTS AT SEVCHERIA
AND THE GUARD)

NERO:
Kill them! Kill them!

(4 next)

- 4 -

ME

(Sh. 10 on 5)

- 5 -

(IAN CALLS OUT AS
SEVCHERIA AND THE
GUARD PREPARE FOR
ANOTHER RUSH)

11. 4 A n/a

MCU IAN

BARBARA: Run quickly Ian! /

12. 1 A 24

LOW M.S.
IAN/DELOS
GUARD and
SEVCHERIA

IAN: I'll come and find you -
somehow. /

(IAN AND DELOS DUCK
OUT OF THE DOOR,
PULLING SOMETHING
DOWN TO FORM A
BARRIER BEHIND THEM.

4M-1B

13. 5 A n/a

C.2-s NERO/
BARBARA

SEVCHERIA AND THE
GUARD HALT AT THE
BARRIER. THEY
CLEAR A WAY AND ARE
ABOUT TO FOLLOW IN
PURSUIT. WHEN:) /

NERO: You'll never catch
them now!

(SEVCHERIA AND THE
GUARD PAUSE, AND
MOVE BACK TO NERO
STRUGGLING STILL
WITH BARBARA, BUT
HOLDING HER EASILY
WITH NO EFFORT IN
HIS BRUTE STRENGTH)

I'll teach you to turn
against me!

14. 1 A 24

C.2-s NERO/
SEVCHERIA

(NERO HURLS BARBARA
TO THE GUARD WHO
GRABS AND HOLDS
HER. SEVCHERIA
MOVES IN TO JOIN
NERO) /

SEVCHERIA: But we would have
caught them, Caesar.

- 5 -

(4 next)

(Sh.14 on 1)

NERO: Fool! You'd have stood no chance in the streets outside. But I'll see them dead.

15. 4 A n/a Tracked
in CU BARBARA

(HE TURNS TO LOOK
AT BARBARA NOW IN
THE BACKGROUND) /

I'll see them dead.

16. 1 A 24

C.3-s NERO /
SEVCHERIA / BARBARA

(SEVCHERIA FOLLOWS
HIS GAZE TO BARBARA,
AND ALTHOUGH SCARED,
QUERIES NONTHELESS) /

SEVCHERIA: You think they'll come for her Caesar?

NERO: They'll come!
And when they do - you'll recognise them! Use my guards,
Bring them to me.

SEVCHERIA: I understand Caesar Nero.

NERO: Succeed and you'll be rewarded. Fail, and you die!
(TO BARB.) A friend of the gladiators, are you? (TO SEVCHERIA) Your sword.

(NERO MOVES AWAY
FROM SEVCHERIA AS
FEAR CROSSES THE
LATTER'S FACE.)

PAN NERO Rt.
to GUARD.

NERO COMES UP TO
BARBARA, LOOKS AT
HER, THEN TURNS
TO SEVCHERIA WHO
REJOINS HIM AND
TAKES HIS SWORD)

(2 next)

ME

(Sh.16 on 1)

- 7 -

Let GUARD drop.

TIGHTEN to C.2-s
BARBARA/NERO inc.
SWORD.

NERO LOOKS AT THE
GUARD AND, AFTER
A LOOK OF TERROR
APPEARS ON THE
MAN'S FACE, DRIVES
HOME THE SWORD
(OUT OF VISION)
AND THE MAN CRUMPLES.

WE CLOSE IN ON NERO
AS HE LOOKS DOWN)

NERO: (cont) (RATHER DISDAIN-
FULLY) He didn't fight hard
enough!

(NERO LOOKS DOWN
AT THE BODY, WITH
A LOOK OF DISTASTE,
DROPS THE SWORD
AND BRUSHES HIS
HANDS TOGETHER
"WIPING OFF" THE
DIRT OF THE SWORD
HANDLE)

MUSIC
LINK
4M-2

MIX

CAMS: 2A-3A /BOOM B1/

17. 2 A 24

MCU POPPaea 2. INT. NERO'S COURT DAY.

PULL BACK
to M.S.

(WE COME UP ON THE
ARCHWAY WINDOWS,
ESTABLISHING THAT
IT IS NOW DAY, THEN
ANGLE OUT TO SHOW
POPPAEA /

18. 3 A 33

DEEP 2-s

SEE TAVIUS ENTER
AND BOW)

TAVIUS: You sent for me, Madam?

(2 next)

- 7 -

(Sh.18 on 3)

- 8 -

POPPAEA: Tavius - yes! Come here.

19. 2 A 24 as he joins... (TAVIUS MOVES ACROSS
M.2-s POPPAEA/ TO JOIN POPPAEA) /
TAVIUS

The new slave you bought for me...

TAVIUS: Yes, madam?

POPPAEA: I find her unsatisfactory.
Get rid of her.

(TAVIUS BOWS AS
POPPAEA STARTS
TO LEAVE, THEN:)

TAVIUS: Of course - as soon as
I can find a replacement....

(POPPAEA TURNS
ANGRILY)

POPPAEA: Immediately! If she's
not out of the palace today, I'll
take my own measures - (TO HER-
SELF) and they'll be successful
this time...

TAVIUS: The Caesar Nero gave me
authority to...

(POPPAEA STRIKES
TAVIUS ACROSS THE
FACE)

TIGHTEN to
CU TAVIUS

POPPAEA: How dare you speak to
me like that! My orders are to
be carried out, otherwise your
own life will be in danger!

(POPPAEA MOVES
ANGRILY OUT OF THE
ROOM, AND WE ANGLE
ONTO TAVIUS)

20. 4 B w/a
L.S.

CAMS: 4B-1B-5B /BOOM C1/

- 8 -
3. INT. CORRIDOR. DAY.

(5 next)

ME

(Sh.20 on 4)

- 9 -

(WE CUT TO THE
CORRIDOR, AND A
SPLIT SECOND
AFTER ARRIVING
WE SEE BARBARA
MOVE ROUND AND
TURN INTO THE
CORRIDOR.

SHE LOOKS ABOUT
HERSELF AND AROUND
IN A AGITATED
FASHION.

21. 5 B m/a
M.S. TAVIUS

WE SEE TAVIUS
MOVING OUT

22. 1 B 24
m.2-s
BARBARA/TAVIUS

AND THEN SEE BAR-
BARA AS SHE MOVES
INTO FRAME TO
JOIN HIM)/

BARBARA: Tavius. I've been
looking everywhere for you!

TAVIUS: Oh? TH-

(BARBARA INDICATES
THE DOORWAY)

BARBARA: Is there anyone inside?

CRAB Rt. with
THEM past
pillar to see
through arch.

TAVIUS: No.

- 9 -

(2 next)

(Sh.22 on 1)

BARBARA: It will be safer if we talk in there.

(TAVIUS ALLOWS
BARBARA TO GO
THROUGH AS WE:)

23. 2 A 24
L.S.

4. INT. NERO'S COURT. DAY.

(BARBARA COMES
THROUGH INTO THE
BEDROOM, FOLLOWED
BY TAVIUS.

SHE TURNS AND
LOOKS CAREFULLY
INTO THE CORRIDOR
TO MAKE SURE THEY
WILL NOT BE OVER-
HEARD)

TIGHTEN to
M.2-s fav.
BARBARA

BARBARA: Tavius, I'm desperate,
you're the only one I can turn to.

I can't go anywhere. The guards
are watching me all the time.
TAVIUS: Please, slowly - I don't
understand.

BARBARA: You know when I first
came here - I said I wouldn't
stay?

TAVIUS: Yes.

BARBARA: Well that time has
come - I was planning to leave -
a friend of mine, Ian, is coming
to collect me.

TAVIUS: Go on.

(3 next)

ME

(Sh.23 on 2)

- 11 -

BARBARA: Nero knows this, he's
going to use me to trap him.

TAVIUS: I see. Do you know
when your friend is coming?

BARBARA: I think its- tonight.

24. 3 A 16 as he
CXS turns... TAVIUS: Good -

now
don't worry, - I shall
think of something. I promise
you! It will be all right./

25. 2 A 9
CU BARBARA

26. 3 A 24 BARBARA: Tavius, what can I
say? I can't possibly repay you,/

MXS HOLD 2-s
as TAVIUS Xs
Rt.

THEN LET TAVIUS
GO Rt.

TAVIUS: I need no reward, I
have my reasons for helping.
Poppaea instructed me to dismiss
you - I shall say I did.

BARBARA: (NODDING, SMILING)
Thank you, Tavius - you've given
me hope at last.

(TAVIUS SMILES

TAVIUS re-enters
shot

BARBARA CROSSES
TO LOOK OUT OF
THE WINDOW)

Oh
Do you know ... Maximus Pettulian?

TAVIUS: Yes, yes I do - why?

27. 2 A 9 BARBARA: Nero arranged an
CU BARBARA appearance for him, at the arena, /
it seems that.../

(BARBARA IS AT THE
WINDOW. SHE LOOKS
DOWN AND OUT, AND
REACTS TO SOMETHING
SHE SEES. WE HEAR THE
NOISE OF GUARDS.

28. 1 C 50
HIGH L.S.

CAMS: 1C /BOOM C2/
5. EXT. NERO'S COURT. DAY.

(2 next)

- 11 -

ME

(Sh.28 on 1)

- 12 -

(SEVCHERIA MOVES
PAST WITH A SMALL
BAND OF GUARDS.

CRICKETS

HE STOPS, POSTS A
COUPLE OF THEM AS
SENTRIES, IS SATIS-
FIED, AND MOVES
AWAY, LEAVING OFF
THE REMAINDER TO
STATION THEM ELSE-
WHERE, AND SUGGESTING
THAT HE IS SURROUNDING
THE COURT IN DOING SO)

29. 2 A 16

CAMS: 2A-3A /BOOM BL/

CU BARBARA

6. INT. NERO'S COURT. DAY.

TAVIUS in
Rt. to
VC 2-s

(BARBARA IS STILL
LOOKING DOWN.

SHE TURNS AWAY -
TOWARDS US, VERY
WORRIED, AS TAVIUS
MOVES IN TO JOIN
HER.

WE HEAR THE NOISE
OF THE GUARDS
MOVING OFF)

TAVIUS: Yes, go on - Maximus
Pettulian is to appear at the
arena?

(4 next)

- 12 -

ME

(Sh.29 on 2)

- 13 -

BARBARA: Tavius, they're posting guards! It must be to trap Ian!

(BARBARA CASTS ANOTHER ANXIOUS LOOK BELOW)

RECORDING RUN-ON

Cam.1 move to Posn.D - Court

Set Table

30. 4 C m/a

C.2-s IAN/ 7. EXT. NERO'S COURT. DAY.
DELOS

(ALTHOUGH FOR CONVENIENCE SET OUTSIDE NERO'S COURT, WE SUGGEST, AS WE PICK UP IAN AND DELOS, THAT THEY ARE IN FACT IN A STREET.

GRAMS:
Crickets
Quiet crowd
noise.

WE FRAME THEM TIGHT AGAINST THE PILLAR OF AN ARCH, AND JUST BEFORE THE CAMERA TIGHTENS INTO A CLOSE TWO-SHOT, A COUPLE OF PASSERS-BY, WITH WARES, PUSH THEIR WAY PAST.

IAN AND DELOS LOOK AROUND FURTIVELY, AND CONVERSE IN LOW TONES)

DELOS: If we've got to waste time until tonight - I suggest we get under cover.

IAN: Sometimes it's safer to hide in the open, Delos.

(DELOS RAISES AN EYEBROW, ACCEPTS, AND THEN, RATHER PHILOSOPHICALLY:)

(1 next)

- 13 -

(Sh. 30 on 4)

- 14 -

DELOS: We won't get near the palace; you know that - they'd have heard you shout, they'll be waiting.

IAN: Yes, maybe. But I've got a friend who specialises in trouble. He dives in and usually finds a way. I'll take a leaf out of his book for once. Come on.

(THEY MOVE AWAY,
AND AS THEY DO SO,
WE CUT TO:)

TABLE POSN.B
& redressed

31. 1 D 33
HIGH C.U. S. INT. COURT. DAY.
PLAN

CAMS: 2A-3A-1D/E /BOOM Bl/

(WE COME UP ON A
LARGE DETAILED
DRAWING, MADE BY
NERO, OF HIS NEW
VISION OF ROME.

PULL BACK
to 2-s
DOCTOR/
VICKI

WE PULL OUT
SLIGHTLY TO SHOW
THAT WE ARE
LOOKING OVER
DOCTOR WHO'S
SHOULDER.

WE CUT TO SEE
THAT THE DRAWINGS
ARE ALL LAID OUT
ON A TABLE WHICH
IS SET BY THE
WINDOWS, AND THE
SUN IS STREAMING
THROUGH THESE
OPEN ARCHWAYS.

(2 next)

- 14 -

(Sh.31 on 1)

BESIDE THE TABLE
ARE STACKS AND
STACKS OF PARCH-
MENTS AND PAPERS,
MORE OF NERO'S
WORK.

VICKI IS IN ATTEND-
ANCE, IDLY FLICKING
THROUGH THE PLANS
IN A DISINTERESTED
WAY.

DOCTOR WHO IS
STARING AT THE
DRAWINGS INTENTLY,
EVEN GETTING OUT
HIS SPECTACLES AT
SOME OF THE MORE
DETAILED INTRICATE
BITS)

DOCTOR WHO: Mm - most inter-
esting - you know what these
are - don't you child?

VICKI: (SHRUGGING) Plans.

32. 2 A 24
MCU DOCTOR

DOCTOR WHO: Yes, made by Nero
for his rebuilding of Rome.
What is it now? Sixty-four A.D.
July. Of course, of course -
he burns Rome...

VICKI: Oh, yes! I know about
that, Doctor.

DOCTOR WHO: He must be planning
it - anytime now... Mm? Mm?

(DOCTOR WHO, DEEP
IN THOUGHT, RETURNS
TO THE PLANS, BUT
JUMPS VISIBLY WHEN
HE HEARS)

PULL BACK for
DEEP 2-s DOCTOR/
TAVIUS

TAVIUS: (V.O.V.) Maximus!

(l next)

ME

(Sh.32 on 2)

- 16 -

(THE DOCTOR TURNS,
ANNOYED, AND AS
TAVIUS MOVES INTO
FRAME:)

PULL BACK to
3-s

DOCTOR WHO: Must you keep
hissing my name from corners,
sir?

TAVIUS: I'm sorry, but I have
news...

DOCTOR WHO: I'm not what you
would call a nervous man but
there are times when - what sort
of news?

(DOCTOR WHO AND
TAVIUS MOVE TO
ONE SIDE EXCLUDING
TANNI)

TAVIUS: Nero has arranged for
you to play in the Arena...

33. 1 D 33 on move... DOCTOR WHO: Has he now? I
3-s must have misjudged the man./

TAVIUS: As you play - the lions
will be released!

TAVIUS: Now, obviously, you
must leave before the er...
'concert'.

PULL BACK to
POSN.E, as
DOCTOR moves
to sit.
See VICKI in
bgd.

34. 2 A 9
CU DOCTOR

DOCTOR WHO: Oh - obviously!

TAVIUS: So if you still intend
to go ahead with your plans -
today is your last chance to
kill Nero!

- 16 -

(3 next)

ME

(Sh.34 on 2)

- 17 -

35. 3 A 9
CU TAVIUS

DOCTOR WHO: Yes - kill Nero -
TAVIUS: Pardon? /

36. 2 A 9
CU DOCTOR

TAVIUS: When you first sent word from Corinth that you intended to murder the Caesar Nero I informed your allies in the court. /

DOCTOR WHO: Oh. You did?

TAVIUS:

But when soldiers and assassins left to waylay you on your journey - naturally I thought that was the end.

37. 1 E 24
M.2-s TAVIUS/
DOCTOR. See
VICKI in bgd.
38. 2 A 9
CU DOCTOR a/b

DOCTOR WHO: But, I arrived here... /

TAVIUS: Yes, you arrived, Maximus. /

39. 3 A 24
M.2-s

DOCTOR WHO: And the Centurion who was killed by my, er, 'allies' -

was the one who knew of my plan! Nero of course knew nothing. /

TAVIUS: Maximus, we know all this - my only concern is that you should act on what I say.

(2 next)

- 17 -

(Sh.39 on 3)

DOCTOR WHO: Tavius,

I shall most certainly act on what you say. Immediately!

TAVIUS: Good. Good. So the lions will go hungry after all.

(TAVIUS NODS AND AGREED AND MOVES OFF, DOCTOR WHO GOING WITH HIM FOR AS LONG AS HIS LAST SPEECH.)

40. 2 A 24 on move...
MS DOCTORTHE DOCTOR WATCHES
HIM GO THEN TURNS
BACK TO VICKI)PAN HIM Lt. to
2-s VICKI/
DOCTOR and
TIGHTENDOCTOR: Mmm?

(MUSING) Well, that's solved that intrigue, I'm a would be murderer. (UP) It's time we were going, child - we leave as soon as it's dark.

VICKI: Oh, but, Doctor...41. 3 A 24
MS NERODOCTOR WHO: There'll be no arguments, child - you'll do as I say. /

(WE CUT TO A NEW ANGLE SHOT OF DOCTOR WHO AND TANNI TO REVEAL NERO BEARING DOWN ON THEM, ARMS OUTSTRETCHED)

42. 2 A 33
M.2-s

VICKI/DOCTOR

ease out to
3-sNERO: (CALLING) Maximus, my friend! /

(DOCTOR WHO REACTS, RAISED EYEBROWS TO TANNI, THEN TURNS TO GREET NERO, APING THE EMPEROR'S LOUD AS OUTSTRETCHED ARMS)

DOCTOR WHO: Caesar Nero, my dear fellow.

DOCTOR WHO: There'll be no arguments, child - you'll do as I say.

(Sh.42 on 2)

- 19 -

43. 1 E 9
CU DOCTOR

NERO: I have a surprise for
you - guess what it is? /

44. 2 A 9
CU NERO

DOCTOR WHO: Oh - let me see -
you want me to play in the arena! /

1 to F - Court

(NERO'S OUTWARD
BLUSTER AND GRIN
FADE AT ONCE -
"HOW DOES HE
KNOW - OR DOES HE?")

NERO: (ASTONISHED) You guessed!

45. 3 A 16
C.3-s

DOCTOR WHO: Not a difficult
problem - you want to give your
fellow artistes the best possible
showing - why not the arena? /

(NERO STARTS TO
RECOVER SLIGHTLY)

NERO: Yes, yes that's right -
that's exactly what I thought.

46. 2 A 9
CU NERO

DOCTOR WHO: Well, I promise I
shall do my best to make it a
roaring success.

(NERO AGAIN REACTS,
HUNCHING HIS
SHOULDERS AND
GOING WIDE-EYED.
"HOW MUCH DOES
HE KNOW?".

AS THE DOCTOR AND
NERO TALK, DOCTOR
WHO STANDS AND
HOLDS HIS GLASSES
BEHIND HIM.

TANNI HAS MOVED
AWAY, PERHAPS TO
THE WINDOW.

- 19 -

(3 next)

ME

(Sh.46 on 2)

- 20 -

NERO RECOVERS,
TAKING A BIG
BREATH, AND
DETERMINED TO
CARRY ON REGARD-
LESS)

47. 3 A 9
MCU DOCTOR

NERO: You'll er - you'll have
to play something special. /

48. 2 A 24
C.3-s fav. NERO

DOCTOR WHO: Oh, yes - of course.
A serious piece I think - some-
thing they can really get their
teeth into - Mm? /

(NERO SHATTERS
PRACTICALLY TO
TEARS)

NERO: You can't know, you can't.
I've told nobody!

DOCTOR WHO: Caesar Nero - all
I want to do is to put on a good
show - a great performance. Who
knows, if I go-down-well, I may
even make it my farewell perform-
ance.

CUT TELECINE (2) - TK-23 (Dur: 19")

We get a shot of
DOCTOR WHO holding
his glasses behind
him as he talks.

The bright sun is
beaming down through
the lense, which is
acting as a 'burning-
glass'.

We PAN DOWN to the
papers and see them
smoking slightly
and burning brown.

SET IN BURNING
PLANS & SMOKE

- 20 -

(3 next)

(Telecine)

We HOLD on this
depending on the
telecine sequence
and then:

END TELECINE

DOCTOR WHO: (O.V.) One thing
I've always wanted to do Caesar
Nero is to be considered an
artiste of some taste -
To be generally regarded as, well,
palatable - but I'm boring you -
you must have far more important
things to do, than chew over the
facts with me.

49. 3 A 24
3-S

CAM: 3A /BOOM B1/

9. INT. COURT. DAY.

(WE RESUME ON
DOCTOR WHO AND
NERO.

WE CANNOT ACTUALLY
SEE THE PAPERS AND
PLANS AS DOCTOR
WHO AND NERO MASK
OUR VISION. AS
DOCTOR WHO CONTINUES
TO TALK, HOWEVER,
WE START TO SEE
WISPS OF SMOKE RISING)

(2 next)

(On to page 22)

(Sh.49 on 3)

(THE DOCTOR REGARDS THE COMPLETELY DEMORALISED CAESAR NERO - ABSOLUTELY UNSURE OF WHAT HAS HIT HIM AND UNABLE TO FATHOM, WHAT, OR IF, THE DOCTOR KNOWS, IS GUESSING, OR JUST CHOOSING WORDS BY COINCIDENCE, BEFORE NERO CAN SAY ANYTHING, THE DOCTOR'S NOSE TWITCHES)

PAN THEM Lt. to
inc. TABLE.

(cont)
DOCTOR WHO: / I do believe I can smell something burning.

(DOCTOR AND NERO MOVE ASIDE AS THEY TURN TO LOOK AROUND AND :)

MUSIC
4M-3
Pt.1

TELECINE INSERT: (3) TK-23 (Dur: 36")

We see the plans starting to go up in flames.

END TELECINE INSERT.

CAMS: 2A-3A-1E /BOOM B1/

50. 2 A 33
MS DOCTOR

PULL BACK to
3-s

9A. INT. COURT, DAY.

(TANNI NOW TRIES TO CONTROL THE FLAMES, SHE PULLS ASIDE THE PAPERS NOT BURNING, STAMPS ON THOSE STAMPABLE, AND GENERALLY SEES THAT THINGS DO NOT GET OUT OF HAND.

DOCTOR WHO IGNORING NERO IS PUZZLING OUT WHAT HAPPENED.

HE LOOKS AT HIS GLASSES, THEN AT THE SUN, MOUTH'S AN "Oh, dear me", POCKETS THE GLASSES AND LOOKS INNOCENT.

(3 next)

NERO IS HYSTERICAL WITH RAGE AS SLOWLY HE REALISES WHAT HAS HAPPENED)

SL

(Sh.50 on 2)

- 23 -

NERO: My plans - my drawings
of new Rome!

(GUARDS MATERIALISE
IMMEDIATELY AND RUSH
TO, AND HOLD, DOCTOR
WHO AND VICKI.

THE GUARDS TOO
ARE PRACTICALLY SHAKING
IN FEAR AS NERO RANTS ON)

Pt.2

51. 3 A 16
CXS NERO/
DOCTOR

You fool! Imbecile! A
lifetime's work! I'll have
you both killed - over
and over again! Idiot! Fool!
Lunatic! Traitor! Pig!
Guards! Guards!

(NERO IS DOING HIS
ROYAL NUT.

HE IS GRABBING THE
PAPERS AS HE SWEARS
AND CURSES, AND
CHUCKING GREAT
HANDFULS OUT OF
THE WINDOW.

HE IS JUMPING UP
AND DOWN ON THE
SAME SPOT IN RAGE
AND TEARING HIS HAIR)

You'll both be put into the
arena, tied to a stake on
an island. Yes, yes. With
alligators in the water around
you. Then, then the water
level will be raised -
and the alligators, will get
you!

(NERO'S VOICE RISES
TO A SCREAM.

SUDDENLY, AND WITHOUT
WARNING NERO'S SPOKEN
WORDS CHANGE IN
MEANING, BUT NOT IN
TONE OR CHANGE OF
TEMPER)

52. 2 A 24
MCU NERO

Fool! Lunatic, Idiot! /
Brilliant! Brilliant! (cont ...)

FULL OUT to
C.2-s NERO/
DOCTOR.

- 23 -

(3 next)

NERO: (cont) What an idea!
You're a genius! A genius!
I'll make you rich - rich!

DEPRESS and
TIGHTEN to
MCU NERO and
flames in
fgd.

EASE BACK as
NERO rises

(NERO CALMS SLIGHTLY
NOW, AND MOVES TO
THE TABLE.

HE PICKS UP THE
REMAINING PLANS
AND THROWS THEM
IN THE AIR WITH A
CHEER.

VICKI AND DOCTOR WHO
WATCH HIM WITH
SOME MISGIVINGS.

NERO TURNS, WILD
EYED BACK TO THE
ROOM)

So - the senate wouldn't pass
my palsn? Wouldn't let me
build my new Rome. But if the
old one is burnt, goes up in
flames - (HE LAUGHS) They'll
have no choice - Rome will be
re-built to my design!

53. 3 A 9
CU NERO
PAN HIM Rt.

(NERO MOVES HALFWAY
FROM THE ROOM, STOPS,
THROWS HIS ARMS TO
THE SKIES AND
SCREAMS)

54. 2 A 33
M.2-s VICKI/
DOCTOR

Brilliant! Brilliant! /

(HE JUMPS IN THE AIR
A FEW TIMES FROM
SHEER JOY AND THEN
WADDLES QUICKLY
FROM THE ROOM.

WE CUT TO SHOW
DOCTOR WHO AND VICKI
HELD STILL BY THE
OPEN MOUTHED GUARDS,
AND THEN: DR WHO LOOKS
AROUND AND DECIDED TO
TAKE A CHANCE.)

(3 next)

DR. WHO: Well? You heard what
Caesar Nero said - Brilliant!
Brilliant! (THE GUARDS EXCHANGE
GLANCES) Well, let-us-go!
Otherwise, you'll get the
alligator treatment! (cont.....)

(Sh.54 on 2)

(THE GUARDS RELEASE THEM, ALTHOUGH STILL VERY UNSURE OF THEMSELVES, AND WATCH WITHOUT MOVING AWAY.

DOCTOR WHO WAVES HIS HAND AIRILY AND 'DISMISSES' THEM)

DOCTOR WHO: (cont) Go on; about your business! Away with you!

(THE GUARDS DISPERSE AND DOCTOR WHO REACTS "Hm didn't think that would work".

DOCTOR WHO AND VICKI STAND TOGETHER.

THEN, AFTER A FEW SECONDS)

55. 3 A 24 on move...

M.2-s
PAN THEM Rt.
Mm! Better get your things together, child - we'll be leaving as soon as it's dark.

VICKI: Whew - that was close. I didn't think that was going to work.

DOCTOR WHO: Not work? What next child. There was never any doubt in my mind!

(DOCTOR WHO LOOKS AT VICKI AND IS RETURNED WITH AN ALMOST ACCUSING, EYE)

56. 4 B w/a
L.S.

(tracked
in)

CAMS: 4B /BOOMS A2-C1/

10. INT. CORRIDOR. DAY.

(Sh. 56 on 4)

(WE PICK UP NERO
AS HE WALKS ALONG
THE CORRIDOR,
GESTICULATING
WILDLY, AND
MUTTERING TO HIMSELF.

HE PAUSES SLIGHTLY
AS POPPaea MOVES
OUT TO JOIN HIM)

NARROW to M. 2-s
as POPPaea goes
to him.

HOLD same 2-s
as they
advance.

NERO: It's brilliant. Fantastic!
NERO: It's a fantastic idea,
Poppaea,

POPPAEA: If it's your idea it must be,
POPPAEA: Dearest. Now ...

NERO: You've known how I've
planned to rebuild Rome -
name it after myself ...

POPPAEA: Yes, I know - but ...

NERO: At last a way of bringing
it about - Burn the old one -
then the senate will have to
pass my plans for the rebuilding!
A good idea isn't it?

POPPAEA: Yes - very!

NERO: Did you want me?

POPPAEA: Only to find out why
the Palace was being surrounded
by guards?

NERO: Guards? Mm? Oh, yes -
that new slave of yours, that
girl. Her, and some of her
friends who are coming here,
are going to be captured -
and killed! (cont ...)

(1 next)

(Sh.56 on 4)

(POPPaea REACTS,
HAPPILY, A SMILE
ON HER LIPS / S SHE
REALISES SHE HAS GOT
WHAT SHE WANTED.

NERO, QUICKLY
DISMISSES THIS
FROM HIS MIND,
AND CONTINUES)

HOLD MCU
POPPAEA.

NERO: (cont) (THINKING) I shall
arrange for someone to
start the fires. (PAUSE)
Tonight! Yes, there's no
time like the present.

FADE OUT

(NERO MOVES OFF
FRAME, WE HOLD ON
POPPAEA AND THEN:)

BREAK IN RECORDING NO.1

/ SET THRONE, LAMPS, ETC. /

(1 next)

CAMS: 1F /Fishpole/

FADE IN
 57. 1 F 33 $\frac{1}{2}$ Rt.
 CU GUARD

12. EXT. NERO'S COURT. EVENING.

(WE MIX UP ON THE
 BUSHES, IN THE
 COURTYARD OF NERO'S
 PALACE.)

Suspense
 Music
 1M-3B

PULL BACK as
 SEVCHERIA ENTERS.

TRACK BACK along
 inspection of
 GUARDS.

IT IS QUIET, WE
 TRACK AROUND TO
 ESTABLISH, HEARING
 THE EVENING SOUNDS,
 AND MUSIC OF A
 SUSPENSEFUL NATURE.

GRAMS:
 Crickets

SEVCHERIA INTO
 C.U. at end.

THE GUARDS POSTED
 ARE STILL THERE,
 CONTINUING THEIR
 WATCH.

THEY COME TO 'ATTENTION'
 SHOWING THEIR KEENESS
 AS SEVCHERIA MOVES
 INTO SET, LOOKS AT
 THEM, LOOKS AROUND,
 AND MOVES OFF
 CONTINUING HIS ROUNDS)

58. 5 C w/a

LOW ANGLE
 SHOT.

CAM: 5C

13. INT. CORNER. COURT. EVENING.

(Reverse phase?)

(BARBARA IS WAITING
 IN THE BEDROOM,
 BITING HER LIP,
 SLIGHTLY AGITATED,
 SHE STARTS TO PACE
 THE ROOM, THEN SITS
 DOWN AGAIN.)

SHE REACTS TO THE
 FACT THAT SHE CAN
 DO NOTHING, BUT WAIT)

59. 3 A 33

MCU NERO

PULL BACK
 to group.

CAM: 3A-2A /BOOM B1/

14. INT. NERO'S COURT. EVENING.

(5 next)

(NERO IS WAITING,
 SITTING IN A
 RAISED 'THRONE')

(Sh. 59 on 3)

A GUARD EACH SIDE
OF HIM AND TAVIUS
NEARBY.

HE IS READY TO
ADVISE THE FIRE
RAISERS - WHEN THEY
ARRIVE.

NERO IS IMPATIENT
FOR HIS PLAN TO
COMMENCE, AND THEREFORE
IS PROBABLY EARLY)

NERO: What's keeping them?
The guard should have returned
hours ago with
my torch-bearers.

TAVIUS: You - go and see if
they're here, yet.

(TAVIUS INDICATES TO
ONE OF THE GUARDS,
WHO GOES OUT:
WE TRACK WITH HIM
SLIGHTLY, AND THEN:)

5D-1G-4D /BOOM C3/

60. 5 D m/a

M. 2-s
DELOS/IAN

15. EXT. NERO'S COURT. EVENING.

See Guard
thru' bushes.(WE SEE IAN AND DELOS
MOVE IN BEHIND THE
BUSHES - THE GUARDS
- BEYOND THESE -
AND CROUCH DOWN OUT
OF SIGHT)

Grams: Crickets, Rabble.

3 PULL BACK out of 4's way

DELOS: (LOW) Ian! Guards!(IAN AND DELOS WIAT,
IAN ACKNOWLEDGING
DELOS' WARNING.

IAN THINKS A MINUTE)

PAN IAN/DELOS
Rt.IAN: There must be a way we
can get in! (cont ...)

(1 next)

(Sh.60 on 5)

(THEY WAIT A COUPLE
OF SECONS THEN
REACT AS SEVERAL
'FIRE RAISERS' A
RABBLE OF MEN ARE
HEARD APPROACHING,
LED BY A GUARD)

61. 1 G 50 (Panned Rt.) IAN: (cont) (SUDDEN THOUGHT) Get
HIGH L.S. in line, Delos! /
RABBLE

(IAN LEADS THE WAY,
OUT OF THE BUSHES
AS THE MEN PASS FALLING
IN BEHIND.

62. 4 D 33 MS SEVCHERIA THE COLUMN MOVES TO
Men through fgd. THE DOOR, AS THEY
START TO GO THROUGH
SEVCHERIA APPEARS
AND WATCHES THEM IN.

IAN AND DELSO HIDE
AS BEST AS THEY CAN,
AVERTING THEIR FACES
AND PASS INSIDE.

I to E - Court
QUICKLY

WE ANGLE ONTO
SEVCHERIA, PARTIALLY
SATISFIED, BUT NONE
THE LESS WONDERING
DEEPLY)

STRIKE WINDOW TRUCK /

63. 3 B 33 CAMS: 2A-3B-4E-1E /BOOM B1/
HIGH L.S. 16, INT. NERO'S COURT. EVENING.
NERO and
rabble fgd.

4 to E - Court
QUICKLY

(1 next)

-31-

(Sh. 63 on 3)

(THE RABBLE FILE
IN AND WAIT IN
FRONT OF NERO.

TAVIUS IS EYEING
THE MEN CAREFULLY.

NERO EVENTUALLY
STANDS, HOLDS UP
HIS HANDS, THEN
TAKING SOME COINS
FROM A BAG THROWS
THEM AMONGST THE
MEN.

64. 1 E 33
HIGH MCU BOWL

PAN DOWN Lt.
as money is
poured.

THEY REMAIN AS THEY
ARE NOT CHANCING TO
MOVE) /

65. 3 B 33
L.S. as before
HIGH.

NERO: Well? Pick them up,
they're yours, pick-them-up!

66. 2 A 24
C.2-s IAN/DELOS

(THE MEN SCRABBLE
FOR THE COINS,
AND WE CUT IN TO
JOIN IAN AND
DELOS, WHO CROUCH
DOWN TOGETHER) /

DELOS: What do you think's
going on, Ian?

IAN: I don't know. But if I
get a chance, I'll slip away -
try and find Barbara.

(WE REJOIN NERO,
WHO, AFTER EYEING
THE MEN A FEW
SECONDS, SHOUTS)

(1 next)

(Sh.66 on 2)

-32-

NERO: That's enough! Silence.67. 1 E 50
LS IAN to NERO(THE MEN STOP,
RISE, AND LISTEN) /

That was just a sample. There'll be more - providing you carry out a task I have for you!

68. 3 B 24
M.2-s IAN/DELOS(AS NERO SPEAKS,
THE MEN WATCH AND
LISTEN INTENTLY,
NOT TAKING THEIR
EYES FROM HIS FACE. /IAN, HOWEVER, TAKES
NO NOTICE AND LOOKS
ALL AROUND, SEARCH-
ING FOR A CHANCE.WE FEATURE TAVIUS
LOOKING OVER THE
MEN, HIS EYES LIGHT
ON IAN, AND HE GIVES
A QUIET SMILE. HE
MOVES SLOWLY ROUND
TO JOIN IAN, ON
THE EDGE OF THE
CROWD)69. 4 E n/a
CU TAVIUSI want you ment to start fires
in the hutments/next ti the
Circus Arena - the fire will
spread quickly - tonight all Rome
will be ablaze! / If anyone70. 2 A 24
M.S. TAVIUS
PAN HIM to
C.2-s
TAVIUS/IANtries to stop you - kill
them - you are acting on
orders given by Caesar Nero,
Emperor of all Rome!(TAVIUS HAS COME
ALONGSIDE IAN. HE
NOTES NER O BEGINN-
ING TO RANT SLIGHTLY
AND:)Grams;
Crowd
murmursTAVIUS: (LOW) Are you - Ian?IAN: (STARTLED, THEN) Yes.

(3 next)

(Sh.70 on 2)

71. 3 B 33
L.S. a/bTAVIUS: Come with me... /(IAN AND TAVIUS
EYE NERO, THEN,
AS HE GOES ON HIS
HEAD AND HANDS
HELD HIGH, THEY
SLIP AWAY)72. 1 E 9
CU NERONERO: Then, tomorrow, the
rebuilding will start, a new
city will arise from the
flames. / A new city - Neropolis?
Nerosisum? Oh just plain
Nero(WE HOLD NERO, AS
HE IMAGINES)

73. 5 E n/a

CAM: 5E /BOOM C3/

C.2-s
GUARD/ 17. EXT. NERO'S COURT. EVENING.
SEVCHERIAI to G
Court(WE COME UP ON
SEVCHERIA, OUT-
SIDE THE COURT,
STANDING BESIDE
A GUARD)Grans:
CricketsSEVCHERIA: Yes - they could
have joined the rabble... If
they did, they won't get
out.(WE ANGLE OUT
AS HE MOVES AWAY,
DETERMINED)

RECORDING RUN - on No.2

5 to F - Cnr.Court / STRIKE
WINDOW / C to Cl - Cnr.Court /

74. 4 B n/a

CAM; 4B /BOOM Cl/

M.2-s 18. INT. CORRIDOR. EVENING.
IAN/
TAVIUS

(5 next)

-34-

(Sh.74 on 4)

IAN: but how did you
now I'd get in that way?

TAVIUS: ... I didn't, ...
I put myself in your
place - and it seemed a logical
entrance. ... This way.

(THEY HAVE ARRIVED
AT NERO'S BEDROOM
DOOR, TAVIUS LEADS
IAN THROUGH)

CAM: 5F /BOOM C1/

75. 5 F m/a

CU BARB. 19. INT. CORNER COURT. EVENING.

(BARBARA JUMPS
UP AS IAN AND
TAVIUS ENTER)

EASE to see
others enter
bgd.

BARBARA: Ian!TAVIUS: Here. Put these on.

BARBARA: (TO IAN) How will
we get out?

IAN: There's a chance, Barbara,
come on....

CRAB Rt. to
chest.

(IAN AND BARBARA
MOVE TO HELP
TAVIUS LOOKING
THROUGH NERO'S
CLOTHES FOR SOME-
THING SUITABLE,
AS THE SEARCH
WE CUT:)

/BOOM C SWING
TO 3/

CAMS: 5D-1G /BOOMS C3-A3/

76. 1 G 9
CU HILT OF
SWORD.

20. EXT. NERO'S COURT. EVENING.

-34-

GRAMS:
Crickets

(5 next)

(Sh.76 on 1)

5 turn round to
Posn.D,- QUICKLY

PAN UP to
C.2-s
SEVCHERIA/
GUARD

Let GUARD GO.

HOLD MCU SEVCHERIA.

(SEVCHERIA STANDS
WITH A GUARD. HE
REACTS. TENSING,
AS HE HEARS A NOISE
IN THE BUSHES. HE
LOOKS SHARPLY AWAY
IN THE DIRECTION
OF THE NOISE AND
INDICATES FOR THE
GUARD TO INVESTIGATE.)

77. 5 D m/a
BUSHES.
DOCTOR and VICKI
enter for M.2-s

CUT TO DOCTOR WHO
AND VICKI, WHO MOVE
OUT STEALTHILY,
LOOKING AROUND,
CARRYING PACKED
BELONGINGS)

DOCTOR WHO: (LOW) This way,
child - and try to be quiet.
The place seems full of
guards.

BECOMES 3-s as
GUARD enters.

LET HIM GO

(VICKI NODS,
AND THE DOCTOR
MOVES AWAY,
IMMEDIATELY
TREADING ON A
BRANCH WHICH
SNAPS WITH A
RESOUNDING CRACK.)

THE GUARD SENT
BY SEVCHERIA
ARRIVES - IT IS
THE ONE WHO HELD
DOCTOR WHO FOR
NERO. HE RECOG-
NISES AND ALUTES
HIM.

THE DOCTOR RETURNS
THE SALUTE AND
THEN GESTURES TO
VICKI: THAT THEY
LEAVE. THEY
MOVE OFF QUICKLY,

78. 1 G 24
M.2-s GUARD/
SEVCHERIA

-36-

(Sh.78 on 1)

THE GUARD RETURNS
TO SEVCHERIA
NODDING O.K.

SEVCHERIA REPLACES
HIS SWORD IN THE
SCABBARD)

CAMS: 2B-3B /BOOM B1/

79. 3 B 33

M.2-s 21. INT. NERO'S COURT. EVENING.
IAN/
BARBARA

PULL OUT to
see NERO in
bgd.

(NERO IS FINISHING
HIS ADDRESS TO
THE CROWD - NOW
INCLUDING BOTH
IAN AND BARBARA -
HUDDLED IN SOME
DARK CLOAK, OR
CLOTH, AND BEING
HIDDEN BY IAN
AND DELOS)

Grams:
Mob noise

80. 2 B 33

MCU BRAZIER

PULL OUT as men
pull out flames.

NERO: Leave now! And start the
fires!

81. 3 B 33

L.S. (LOW)

As they leave.

(THE MUSIC RISES
AS THE GROUP MOVES
FORWARD - EACH,
IN TURN, PICKING
UP A FLAMING TORCH
FROM A SET BRAZIER.

MUSIC
4M-4

WE ANGLE RIGHT
OUT AS THEY RUN
SHOUTING AND
CHEERING FROM THE
COURT.

NERO WAVING ARMS,
URGING THEM ON)

CAMS: 4B-1H /BOOM A3/

82. 1 H 33

HIGH 22. EXT. NERO'S COURT. EVENING.
L.S.

Grams:
Mob noise

(* next)

-36-

MOD through
shot.

(THE SHOUTING RABBLE
WITH THE FLAMING TORCHES
RUN FROM THE COURT IN
DIFFERENT DIRECTIONS.)

83. 4 B n/a

MCU SEVCHERIA

PAN DOWN with
him.

WE SEE IAN, DELOS AND
BARBARA AMONGST THEM. /

84. 1 H 33

HIGH L.S. a/b

PAN THEM Lt and
TIGHTEN to 3-s

SEVCHERIA SEES THEM TOO
AND MOVES IN TO STOP
IAN AND DELOS. DELOS
SMASHES HIM DOWN WITH
HIS TORCH.) /

IAN: Well done, Delos.

DELOS: The Emperor's instructions...
Well, now you've found your friend
where are you making for?

IAN: North Assisium.

DELOS: I'll travel some of the
way with you - then its home for
me. It's been four long years.
They won't catch me again, I
promise you that.

(THEY LAUGH AND EXIT)

85. 2 A 24

MS TAVIUS

CAM: 2A /BOOM B1/

23. INT. WAITING HALL. EVENING.

TRACK IN
to C.U.

(AT THE ARCHWAY WINDOW WE
GET A LAST SHOT OF TAVIUS
AS HE MOVES INTO VIEW HAVING
WATCHED BARBARA AWAY.)

WE CLOSE IN ON HIM AS HE
TOYS WITH AN ARNAMENT
HANGING AROUND HIS NECK.)

TAVIUS: (SOFTLY) Good luck, my
child. Good luck.

(WE CLOSE IN ON HIM AS WE SEE
THAT HE IS WEARING A CROSS & CHAIN)

SLOW MIX

86. 5 E w/a Lt.)

Wide angle
shot

(Panned

CAM: 5E /BOOM C3/

24. EXT. BUSHES. NIGHT.

(Telecine next)

/ I to J - Road /

(AS WE ARRIVE WE HEAR
THE SOUND OF MOVEMENT
IN THE BUSHES.)

TIGHTEN to
M.2-s

DR. WHO AND VICKI
MOVE IN.)

VICKI: I think the road's just
up ahead.

DOCTOR: Good, good. Ian and
Barbara must be beginning to
wonder if we're ever going to
get back.

TIGHTEN to
C.2-s

VICKI: Doctor, look.

(THEY BOTH LOOK OFF IN THE
DIRECTION OF VICKI'S POINTING
FINGER)

CUT TO TELECINE (4) TK-23 (Dur: 10")

L.S. Rome Burning

In the distance, on
the darkened horizon
we see flames starting
to rise from Rome

OOV/DOCTOR: The great fire of
Rome, child. The Great fire of Rome.

OOV/VICKI: Yes. And my first
real sight of history.

OOV/DOCTOR: (NODDING) A
memorable occasion.

END TELECINE

87. 5 E m/a (Crabbed
Lt.)
M.2-s a/b

CAMS:5E-1J /BOOM C2/
25. EXT. BUSHES. COUNTRY RD.NIGHT.

VICKI: Strange- people will
read about it in books for
thousands and thousands of
years to come, and yet here
am I, actually watching it.

(cont. over.....)

(1 next)

(Sh.87 on 5)

-40-

(DOCTOR WHO LOOKS
AT TANNI WITH A
KINDLY, PLEASED
EXPRESSION, NO
DOUBT REMEMBERING,
THROUGH HER, HIS
FIRST SIGHTS AND
DISCOVERIES)

It's a pity they got
it all wrong!

88. 1 J 9
CU DOCTOR

(DOCTOR WHO COMES
'BACK TO EARTH'
WITH A JOLT)/

DOCTOR WHO: Got it, wrong?
What are you talking about?

VICKI: Well they didn't
mention you.

89. 5 E n/a
CU VICKI

DOCTOR WHO: Of course not, child!
But why should they?/

90. 1 J 9
CU DOCTOR a/b

VICKI: Well it was you who
gave Nero the idea, wasn't
it?/

91. 5 E n/a
C.M.2-s

DOCTOR WHO: (SPEECHLESS FOR
ONCE) I gave him! I...me?
(HE BLUSTERS) /

-41-

(Sh.91 on 5)

VICKI: Honestly, Doctor! - and after giving me that long talk about not neddling with history! You should be ashamed of yourself!

(THE DOCTOR IS THUNDERSTRUCK THEN DEFENSIVE)

DOCTOR WHO: It was nothing to do with me...

92. 1 J 24
MCU DOCTOR

VICKI: You burnt his drawings! /

DOCTOR WHO: An accident!

VICKI: Maybe it was, but if you hadn't....

EASE OUT
to 2-s

LET VICKI GO

DOCTOR WHO: He would have... He would have got the idea from somewhere else! You can't possibly accuse me of being responsible for, for... (HE POINTS OFF) that!

VICKI: All right, you have it your way - I'll have it mine. Well? Shall we go?

(DOCTOR WHO STILL
'ON THE SPOT'.
WATCHES AS VICKI
MOVES AWAY.)

WE CLOSE RIGHT
INTO A CLOSE SHOT
AS:)

TIGHTEN to
CU DOCTOR

DOCTOR WHO: Just a minute, young lady - we've got to settle this... (cont...)

(THE DOCTOR IS
NOW TALKING TO
HIMSELF)

(Telecine next)

-42- 43-44-

(Sh. 92 on 1)

DOCTOR WHO: (cont) Insinuating
that it's my fault - is...
is...

MUSIC
4M-5

(THE DOCTOR,
LOOKING AFTER
, AND
TOWARDS 'BURNING
ROME' IN TURN,
ALLOWS HIS
THOUGHTS TO TAKE
OVER. HE STARES
IN THE DIRECTION
OF ROME HIS
POINTING FINGER
STILL WAVING.
THEN SLOWLY, HIS
FINGER GOES TO
HIS CHIN AND HE
STROKES HIS CHIN
THOUGHTFULLY)

DOCTOR WHO: My fault? Mm-nn?

(HE LIFTS HIS
EYEBROWS AS
HE CONCEDES
TO HIMSELF
THAT, PERHAPS,
JUST PERHAPS
IT MIGHT HAVE
BEEN.

NODDING TO HIM-
SELF, AND EYES
WIDE OPEN HE
MOVES OFF, COUGH-
ING AND SHAKING
HIMSELF BACK TO
"CHARACTER")

HE EXITS FROM
FRAME, WALKING
JAUNTLILY, INNO-
CENTLY, PRACT-
ICALLY HUMMING
OR WHISTLING -
"DID YOU START
THAT FIRE -
WHO ME?" KIND
OF EXIT.

DOCTOR LOOKS BACK
TO SEE ...)

T/C (5) TK-23 (Dur: 9")

Rome Burning

-42-43-44-

(Cont. over.....)

(3 next)

A further ESTABLISHING SHOT of the burning, darkened horizon and glow in the night sky.

CUT

A CLOSER SHOT of raging flames - we are unable to distinguish anything but the fire.

END TELECINE.

{ CUT TO TELECINE (6) TK-44 (Dur: 9")

{ Shot of burning building

{ FOR INLAY SHOT WITH

{ 93. 3 A 24

CAMS: 3A

MS 26. INT. NERO'S WAITING HALL. NIGHT.

NERO

playing

(WE COME UP ON
NERO SITTING
WITH HIS LYRE
AND PLAYING AND
SINGING. HE IS
BESIDE THE LARGE
OPEN ARCHWAY OF
WINDOWS. (MAYBE
ON BACK PROJECTION
OR WITH THE USE
OF LIGHTS WE SEE
OR GET THE EFFECT
OF FLAMING BUILDINGS)

LYRE MUSIC
4M-6

AS WE FEATURE THE
HAPPY NERO, SMILING
AS HE SINGS, WE
HEAR THE CRACKING
OF THE FLAMES.

(TK-7 next)

-46-

(TK-6)

WE CHANGE ANGLE
AS, OUTSIDE THE
WINDOW, A BURNING
TIMBER CRASHES
DOWN, CAUSING A
FLOURISH FROM
THE JUBILANT
CAESAR ON THE
LYRE. WE HOLD
ON HIM, THEN CUT
TO A CLOSE SHOT
OF THE BURNING BEAM.

WE TRACK, SLOWLY
RIGHT IN ONTO
THIS)

Ext. Stock Film. Dawn. T/C (7) TK-23 Dur:16"

We SLOWLY MIX through
from the burning beam
to a SHOT of smouldering
debris in daylight.

It is early morning.
We can hear the country
side sounds of bird
calls.

(Sound dubbed: Sound of early
morning bird calls.)

Once established in
mood and music we:

4

MIX

94. 4 E m/a
L.S. Vill²⁷. EXT. ROMAN HOUSE. COURTYARD.

PAN
SLOWLY Lt.
to pick up
IAN/BARBARA

EARLY MORNING.

(WE FEATURE THE
COURTYARD WE
SAW FIRST IN
EPISODE ONE,
IT IS EARLY
MORNING - WE
CARRY OVER FROM
THE SOUNDS OF
THE PREVIOUS SHOT.

GRAMS:
Cock crow -
birdsong

(2 next)

-47-

(Sh. 94 on 4)

CAM.2 EDGE IN
as CAM.4 PANS

WE ANGLE AROUND
UNTIL WE SEE IAN
AND BARBARA STANDING
IN THE COURTYARD.
HAVING JUST ARRIVED
THEY WATCH AND LISTEN.

WE TRACK IN ON
THEM, AFTER A FURTHER
PAUSE)

IAN: No sign of anybody.

95. 2 C 33 on move... BARBARA: It's early. They
M.2-s may not be up. /
(THEY START TO MOVE FORWARD)

IAN: If the owner was back,
the servants would be.

PULL BACK to L.S.

96. 4 F n/a And the Doctor or Tanni would
CU BROKEN have cleared up that... /
PITCHER

(IAN POINTS DOWN
AND WE FEATURE
THE SMASHED PITCHER
USED IN THE FIGHT
WITH THE SLAVE
TRADERS. IAN BENDS
DOWN AND PICKS UP
A PIECE) /

97. 3 C 24 IAN: Mmm - I wondered what you
M.2-s hit me with! /
CU BARBARA

(WE CUT TO BARBARA
AS SHE LOOKS AROUND)

99. 3 C 24 BARBARA: Yes. / I can't believe
M.2-s a/b they would have gone straight
back to the Tardis, Ian.

IAN: Nor me. All in all, I'd
say we've got back before the
others.

(2 next)

(THEY LOOK AT EACH OTHER, AND START TO FEEL PLEASED WITH THEMSELVES)

BARBARA: Yes, we have, haven't we? (CHEERING UP)
Ian, I'm hungry.

IAN: So am I, Barbara.
What about that peacock?
Must be some left in the fridge.

BARBARA: Right, I'll get it...
Very funny.

TIGHTEN LOW
as BARBARA
goes

(BARBARA STARTS TO MOVE OFF)

Instead of making stupid jokes, why don't you get yourself cleaned up and you can start with this mess.

(BARBARA INDICATES THE COURTYARD, AND POINTS TO THE PITCHER)

IAN: Oh, Barbara ...

BARBARA: Come on, come on!
Remember? You broke it.

(2 next)

IAN: I did?

100.2 C 9
CU IAN

BARBARA: I know I picked it up to try and help but it was your head that got in the way. /

101.3 C 24
CXS IAN/BARBARA

IAN: You hit me with that? /

102.2 C 9
CU IAN

BARBARA: Mm? Yes - well in the struggle, Ian, I ...

(IAN, THE LIGHT OF BATTLE IN HIS EYE MOVES FORWARD ON BARBARA, WHO BACKS AWAY ROUND THE TABLE, ETC.)

103.3 C 24
CXS IAN/
BARBARA a/b

IAN: Oh! So I've got you to thank for/being thrown in a cell, made a galley slave, having to fight for my life in a Roman arena.

HOLD moves round couch.

BARBARA: Ian - Ian, what are you going to do?

104.2 C 24
MS BARBARA

IAN: You'll see, Barbara - you'll see. /

105.4 F m/a
LOW 2-s

BARBARA: Well, all right, I'll clear it up, I don't mind. /

(IAN NODS, SMILING, AND MOVES TO REST ON THE BED. BARBARA GOES TO CLEAR UP. IAN GIVES A RATHER SLY LOOK BEFORE:)

IAN: O tempora. O mores.

MIX

CAM: 1J /BOOM C2/

106.1 J 24
CU FRUIT

28. EXT. COURTYARD. DAY.

(REMAINS OF A MEAL. A HAND COMES IN AND PICKS A GRAPE.)

END OF RECORDING. THE FOLLOWING PAGES RECORDED FIRST.

START RECORDING HERE:

107. 1 K. 33

M.2-s
DOCTOR/
VICKI

PULL BACK to
see IAN/
BARBARA

29. EXT. COURTYARD OF ROMAN HOUSE.

(DOCTOR WHO AND
VICKI STAND FACING
IAN AND BARBARA
WHO ARE EACH
RECLINED OUT ON
CHAIR AND CHAIRBED,
AND BOTH OF THEM
ARE DOZING IN THE
SUN.

Grams:
Birdsong

WE HOLD AND FEATURE
THIS IDYLLIC SCENE.

BARBARA HER EYES
CLOSED, SIGHING,
AT PEACE WITH THE
WORLD.

IAN, ALSO, IS SHOWN
GIVING A SATISFIED
GRUNT, AND WRIGGLING
TO A MORE COMFORTABLE
POSITION.

(2 next)

DOCTOR WHO AND
VICKI STAND FACING
IAN AND BARBARA

EXT. COURTYARD OF ROMAN HOUSE

(Sh.107 on 1)

PUTTING THE GRAPE
TO HIS LIPS..

THE DOCTOR AND
VICKI EXCHANGE
GLANCES WHICH
SAY, IN EFFECT.
'THE LAZY (!)'

THE DOCTOR
INDICATES FOR
VICKI TO SAY
NOTHING.

BARBARA AND IAN
JUMP AND SPEAK,
ALMOST TOGETHER)

DOCTOR: Well, well, well.

IAN: Doctor! Vicki!

BARBARA: You're back!

(DOCTOR WHO IGNORES
THEM AND GOES ON -
HAVING JUST WOKEN
THEY'RE NOT QUITE
WITH HIM.

THE DOCTOR IS
SENDING THEM UP
RATHER THAN DIS-
PLAYING TEMPER)

DOCTOR WHO: What zest! What
youthful exuberance! Vicki,
try not to look at them -
their outburst of energy could
make you dizzy.

(IAN AND BARBARA,
COMING ROUND,
SMILE AND EXCHANGE
GLANCES)

IAN: Doctor ...

(VICKI, BURSTING
TO TELL HER STORY,
MOVES QUICKLY
ACROSS TO THEM)

-52-

(Sh.107 on 1)

VICKI: (TEN TO THE DOZEN)
 We went to Rome, Barbara - we
 met Nero. They thought the
 Doctor was a musician, Ian,
 and he gave a concert, and ...

DOCTOR WHO: Hold it, hold it!
 Tanni, have you no respect for
 your elders - you'll tire them
out!

(HE STARTS TO
 CHUCKLE TO
 HIMSELF)

BARBARA: (FIRMLY) Now,
 Doctor ...

DOCTOR WHO: Quite right, my
 dear, quite right - I am treating
 you both rather harshly, it's
 just that I couldn't resist a
 little joke.

IAN: As a matter of fact ...

DOCTOR WHO: Chesterton, I know
 exactly what you're going to
 say, and I agree with you, a
 rest does nobody any harm.

VICKI: You should have come to
 see Rome, Barbara, really you
 should.

BARBARA: Vicki,
 listen ...

DOCTOR WHO: Barbara, the child
 isn't interested in the way
 you've been wasting, idling,
 away the days. She's had
 adventures, we both have. /

108. 2 C 24

MXS BARBARA/
DOCTOR

109. 3 D 9

MCU DOCTOR

BARBARA: I haven't been wasting time
 or idling : I've ... /

(4 next)

(Sh.109 on 3)

DOCTOR WHO: Of course you haven't, excuse the unfortunate turn of phrase - but you know what I mean. /

110. 4 F m/a

3-s DOCTOR/
VICKI/IANPAN DOCTOR to
sit Rt.IAN: As soon as you left we ...

DOCTOR WHO: Later, Chesterton, later. Now that you've both had a long peaceful, holiday - I'm sure that you can't wait to get back to the Tardis. /

111. 1 K 9

MCU IAN

IAN: Doctor, if we could get a word in edgeways ... /

112. 3 D 9

MCU DOCTOR

DOCTOR WHO: It'll have to wait I'm afraid. We must get back to the ship right away, we've wasted far too much time as it is. Come, child, come - I'll lead the way. /

113. 4 F w/a on rise...
WHOLE GROUP

(DOCTOR WHO MOVES OUT, AND VICKI MOVES TO JOIN HIM AND THEY BOTH EXIT FROM FRAME. /

114. 1 K 24

M.2-s BARBARA/
IAN

WE ANGLE ON IAN AND BARBARA, BOTH SLIGHTLY OPEN-MOUTHED)

3 to E
Tardis

IAN: Well - how do you like that?

BARBARA: You know, even if we told them what happened, they wouldn't believe us!

(Telecine next)

DW

(Sh.114 on 1)

-54-

IAN: Probably think we dreamt
it ...

(BARBARA AND IAN
ARE BOTH BE-
GINNING TO SMILE
AND SEE THE HUMOUR
OF THE SITUATION)

TIGHTEN to
C.2-s

BARBARA: Ian, it isn't fair,
is it?

IAN: No - but it has got a
funny side ...

BARBARA: Yes, yes - I suppose
it has.

DOCTOR WHO: (OFF. CALLING)
Come on - lazybones ...

PULL BACK
and PAN
them past
fountain
and HOLD IT.

IAN: Souvenirs.

(IAN AND BARBARA
LOOK AT EACH
OTHER, GRIMACE,
LAUGH, AND MOVE
OFF.)

MUSIC
4M-7

WE ALLOW THEM
OUT OF FRAME AND
HOLD THE COURTYARD.

WE TRACK SLOWLY
IN, AND WITH THE
MUSIC BUILDING
WE:)

MIX TELECINE: (8)(Dur: 28")

Ext. Day.

We come through to the
Tardis as we saw it
half on its side in the
crevice. But now the
tree branches and
leaves have been removed.

1 to L
Tardis/

DW

(Telecine)

-55-

We HOLD on the Tardis,
to establish from the
MIX, and then, as we
watch, we see it
de-materialise slowly
to the accompaniment
of the usual sounds.

Dematerializing
noise.

After a moment or
two featuring the
now deserted crevice
we:

END TELECINE.

CAMS: 4G-1L-2D-3E /BOOM A4/

115. 3 E 33

DEEP SHOT 30. INT. TARDIS. DAY.

past
DOCTOR on
to others.

(WE COME UP IN
THE TARDIS, THEY
ALL NOW WEAR THEIR
NORMAL CLOTHES.

Grams:
Tardis
'in transit'
sound.

TRACK IN
as DOCTOR
moves Rt.
to M.3-s
VICKI/BARBARA/
IAN.

WE FEATURE DOCTOR
WHO AT THE CONTROL
PANEL, MANIPULATING
THE SWITCHES AND
LEVERS.

THE NOISE OF
THE MECHANISM CAN
BE HEARD.

IN THE BACKGROUND,
IAN, BARBARA AND
TANNI ARE GROUPED.

WE CUT TO JOIN
THEM)

TANNI: ... and the point was
the Doctor wasn't really playing
the lyre at all.

BAREARA: But no-one would admit
they couldn't hear it?

(4 next)

-55-

DW

(Sh.115 on 3)

-56-

VICKI: Exactly; he fooled everybody!

116. 4 G 24

MS BARBARA
PULL OUT to
30s as she
rises.

117. 3 E 9

MCU VICKI

118. 1 L 24

IAN: He usually does Vicki -
you'll see. /

BARBARA: Well, much as I like these
clothes, I suppose I'd better change
into something more practical. /

VICKI: Where will we go now -
has the Doctor told you? /

(BARBARA SMILES,
BUT ANSWERS
POLITELY:)

BARBARA: Oh, no - he never
does that.

VICKI: It's a surprise!

119. 3 E 9

MCU VICKI a/b

(. LOOKS AT
EACH OF THEM
IN TURN)

120. 1 L 24

3-s

VICKI: You're teasing me!
The Doctor can work the ship
can't he? /

BARBARA: Ye-es!

IAN: Sort of.

LET GIRLS GO.

VICKI: Of course he can! I
mean he must be doing something -
he's been at those controls for
ages. I don't believe you. Come on.

(IAN SMILES, LOOKS
AT THE DOCTOR,
AND HIS SMILE
FADES SLOWLY)

IAN: Yes, you're right - he
has ... (cont...)

(2 next)

DW

-57-

(Sh.120 on 1)

(WE CUT TO SHOW
DOCTOR WHO AT
THE CONTROLS AND
IAN AS HE WALKS
TOWARDS HIM.)

PAN IAN Rt.
to 2-s IAN/DR.
and
TIGHTEN to
C.2-s

TANNI AND BARBARA
TALK, UNHEARD, IN
THE BACKGROUND)

IAN: The others have gone to get
changed.
DOCTOR WHO: Mm? Oh, Chesterton.

IAN: Some sort of problem?

DOCTOR WHO: I don't know.
It's strange - very strange.
I'd have thought it impossible -
but I suppose we could have
materialised for a split second
of time and

121. 2 D 9
CU IAN

been imprisoned by some kind of
force, Chesterton. I can't
break the hold at all. Some-
thing, somewhere is slowly dragging
us down.)

We've been captured!

R/P
F/X

(IAN STARES AT
THE DOCTOR,
THEN:)

122. 4 G n/a
VC 2-s
IAN/DOCTOR

Dragging us?
IAN: / Down to where, Doctor? /

(5 next - roller)

(DOCTOR WHO AND IAN
STARE AT EACH OTHER
AS WE:)

SUPERIMPOSE SLIDE 5)

Next Episode
The Web Planet

FADE OUT

FADE IN 123. 5

Roller: Starts:
Dr Who ... WILLIAM HARTNELL

Ends:
Associate Producer
MERVYN PINFIELD

MIX TO

Slide 3) Producer
VERITY LAMBERT

MIX TO

Slide 4) Directed by
CHRISTOPHER BARRY
BBC-TV

FADE SOUND AND VISION